The Whitney Review 1961-1962

The Whitney Review

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COVER: Alexander Calder. The Cock's Comb. 1960. Sheet iron. 146½ long. Gift of the Friends of the Whitney Museum of American Art.

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Random thoughts about precise painting

by Ben Heller

The exhibition Geometric Abstraction in America, put on by the Friends of the Whitney Museum last season, was one of the most interesting and informative shows of the year. Museums and galleries have done themselves proud with one-man shows, with theme ideas illustrating one or another current trend, but seldom has the recent American past and present been examined from an historical viewpoint. Just to have taken such an attitude would, in itself, have been something of an achievement; the Whitney exhibit was more than a good idea, however; it revealed as it examined, suggested as it traced.

To the purist, the title of the exhibition was self-defeating. But, if a little poetic license is allowed, if the difficulty of developing any satisfactory phrases about painting periods, styles and trends is accepted and the works of art gathered together seen on their own terms, then many fruitful generalizations can well be drawn concerning the effect of the kind — and kinds — of art referred to as "geometric abstraction."

As I understand it, the term geometric abstraction derived from and referred originally to certain work done by Mondrian and Kandinsky and by the de Stijl and Bauhaus groups. As the Whitney used it, geometric abstraction included not only American work created specifically from these influences, but also embraced a whole range of approaches to these means, techniques and ideas. In fact, the show's most essential lesson was the varying ways in which these influences have been used, how these means have been developed for new and varied purposes.

Starting with a 1916 Hartley, the exhibit briefly sketched this country's first contacts with so-called pure abstract or plastic art and traced it to its position of eminence in the 1930's. It properly reflected a lessening significance in the forties and early fifties and showed how, once again, these elements are being importantly re-examined by contemporary artists.

One of the interesting things about American painting in the thirties, revealed this time by the Whitney as by many others previously, is its "look," a "look" which makes all schools — cubist, geometric, social realist — readily identifiable as having been created during that period. It bespeaks a time of almost provincial work, work that was searching for its own expression as it both submitted to and tried to break away from outside influences. The Whitney exhibit emphasized the importance, in that period, of a geometric influence. It showed this not only by exhibiting works by Albers, Calder, Davis, Bolotowsky and Diller — artists whom we know were involved with such ideas — but by including Fine, Greene, Roszak and Vytlacil whom we had forgotten or did not know were also touched by the same involvements. In thinking of works not in this show — and this is one of the particularly valuable aspects of the exhibit, that it makes you stop and think and search your memory and compare — in thinking of works by other artists, it is amazing to realize the number of them who not only came into contact with these ideas but who actually

undertook at least an experimental painting or two in this mode.

In the thirties, geometric abstraction developed in three ways: many artists committed themselves to the formal means Mondrian called "pure plastic art" and stayed with it the rest of their working life; some were only tangentially affected by it and absorbed and buried its influences at varying depths depending upon their own needs and personalities; and some utilized the lessons they learned to develop a vocabulary closely related to the mother tongue, but strongly and originally modified. Among those in the first category are Diller and Glarner, in the second Fine and Holty, and in the third Reinhardt and Sander.

Through the forties the hard core of geometric abstractionists continued working in that manner, but many American artists, abstract and representational, came under new influences, developed in new directions. Thus in the middle and latter forties, when abstract expressionism came into full force, its messages held the greatest interest, and precisionist painting looked "old hat," gained few new converts. This situation continued into the early fifties.

JOSEF ALBERS.
Homage to the Square: "Ascending," 1953. Oil. $43\frac{1}{2} \times 43\frac{1}{2}$.
Whitney Museum of American Art.

Since about 1955, however, despite the seeming dominance of various abstract expressionist modes, many changes were taking place. The Whitney showed how, within one mode, the geometric, a whole new variety of styles and approaches have appeared. It pointed out, to be sure, how "old masters" such as Albers still continued to work in this direction with deepening and intensifying effort — although in as broadly ranging a show as this there was no possibility to truly trace such growth — but it also demonstrated a resurgence of interest in geometric abstraction by many artists both in and out of New York. Often it seems as if the thirties were picked up with just a bare trace of the intervening years, as with a particularly strong group in California, three of which, Feitelson, Lundeberg and McLaughlin, were exhibited. Another seeming group, primarily sculptors, who have been connected with the Yale Art School were exhibited, and here we saw de Moupied, Reimann and Scuris. All of these artists work close to the classical idea of geometric abstraction. What interested me most, however, was the group of young artists (for once I think the term "young" can be properly applied) who made up the largest single segment of the show and who, because of their variety of style, cannot be classified within a single group or name. Yet they represent one of the strongest directions in painting and sculpture today.

These artists have many attitudes in common, regardless of the diversity of their expression, one of the central being an almost classical or, more relevantly, a non-expressionist temperament. To them the work of art is not the record of an act, it is not an impromptu, automatic experience, nor is the artist's personality the subject of his work (however it may be revealed in his finished statement). They are more concerned with ideas about painting, its materials and possibilities, with ideas about the life they see around them and a way to record these ideas which focuses upon the idea, not the recorders. In this work the artist all but removes his personality as an active element, and the finished object is, then, more a statement *by* the artist than *about* the artist.

This removal, this sense of discretion represents a reaction to abstract expressionism's involvement with self, or, at least, with such a supposed involvement. It does not deny lessons learned from abstract expressionism

ROBERT RAUSCHENBERG.
Summer Rental, Number 2. 1960. Oil. 70 x 54.
Whitney Museum of American Art,
gift of the Friends of the Whitney Museum.

JOSE DE RIVERA.
Construction Blue and Black. 1951.
Painted aluminum. 30 long.
Collection of Mr. and Mrs.
Howard W. Lipman.

nor does it discard its interior vision so much as it says: "I am no longer the painting and it me. It is there and it is what I say, but it is not all of me for I have something left outside of it with which I control its creation and the rest of my life."

The word control is important here; it is a characteristic of all these works. They are as if preconceived, carefully guided, so that while growth and change are recognized as part of creation, they are hidden to help erase any sense of personality that might interfere with the ideas that present themselves on the canvas. This art is, therefore, formal and ordered; it seems to be, to use Ray Parker's word, art of specific "intent." Primarily adhering to a hard edge, forms and shapes are carefully delineated. These are most often geometric forms or, in their departure from the geometric, so reminiscent of it that a tension arises between the new shape and the memory of what it was or might have been. As a result, a

Ray Parker, who is so close to these ideas, falls outside the bounds of this particular show because his shapes are not sufficiently geometrical; a Jack Youngerman is excluded because not only are his images too close to nature, but because his paint is too juicy, his edges too jagged. The danger of this type of exhibit lies precisely in this problem: the need to set boundaries for a show in terms of some set of definitions, and the defiance of art and artists to stay within boundaries. The free movement of ideas back and forth between artists, the avoidance of such boundaries, enables us to gain some of our best insights at precisely these blurry edges.

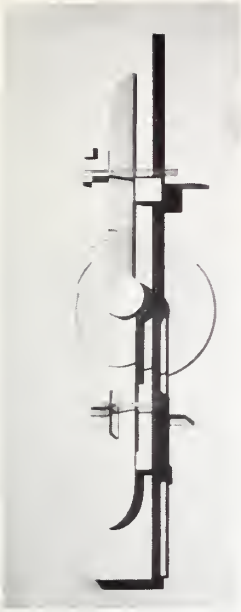
Take George Ortman: originally he worked in primary colors with geometric shapes, only these shapes were placed within a three dimensional frame, a box wherein the artist juxtaposed triangles, squares and circles to create a formal composition. Now he has gone further into rich, clear, tonal and harmonic color, into the combining of ping-pong balls with circles, arrows with triangles. He has made a beautiful joke, a pun playing formal materials against daily objects of similar shape. And so has Rauschenberg (not included in the exhibit) who is at his best when he creates what is apparently a mad potpourri when actually he has artfully composed an extremely formal work using the tensions derived from combining beautifully painted areas with real life objects such as a tie or shirt sleeve, or with photographs and rubbings. Rauschenberg is one of our clearest-eyed artists, almost French in his lucidity. So, too, is Ortman (for he has too much humor to be Dutch). Both are formal, both have wit, both are at their most logical when they seem most against logic. They are classical artists in the same sense Stravinsky is: stressing intellect, order and clarity to organize the ideas and techniques of the present into a formal structure.

Johns is another important young artist not included in the exhibition. He has not expressed himself primarily through geometric means, yet his occasional use of these (e.g. in some of his targets, windows, and diamond-shapes) and his approach, the thinking behind his work, has brought him close to many of these artists. Like Chryssa (included) he has painted objects and ideas.* Like Noland and Stella (both also included) he has focused upon his supposed subject with an eye of almost hypnotic intensity. But whatever his differences from these artists, he shares with them many of the attitudes of which I have spoken. Even more, his early work had such an impact that it created an atmosphere of permission surrounding a whole new manner of seeing and painting that his work becomes important not only in itself but in its reverberations.

So much for artists not seen but sensed by me to be present. In addition to Ortman (combining traditional shapes and forms with daily objects in a sort of 3D construction), Stella (repeating perspective, implying lines upon a flat surface, which surface is punctured and altered by the changes in the shape of each canvas) and Chryssa (with her flights of arrows, her blocks of tablature and print), I will mention three other painters from the show to illustrate other uses of geometric forms, each different, each personal, each important.

The Noland in the Whitney was a beautiful painting although already belonging to his past. For in the last three years his optical art has changed

* I use both words, because while flashlights and shades may seem to be objects, or object/ideas, numbers and type, targets and triangles seem more like ideas, or as things used as the object of an idea.



THEODORE ROSZAK.
Vertical Construction. 1913.
Painted wood and plastic. 74 high.
Whitney Museum of American Art,
gift of the artist.

CHRYSSA.
Three Arrows. 1960. Aluminum. 72 x 66.
Whitney Museum of American Art,
gift of the Friends of the Whitney Museum.

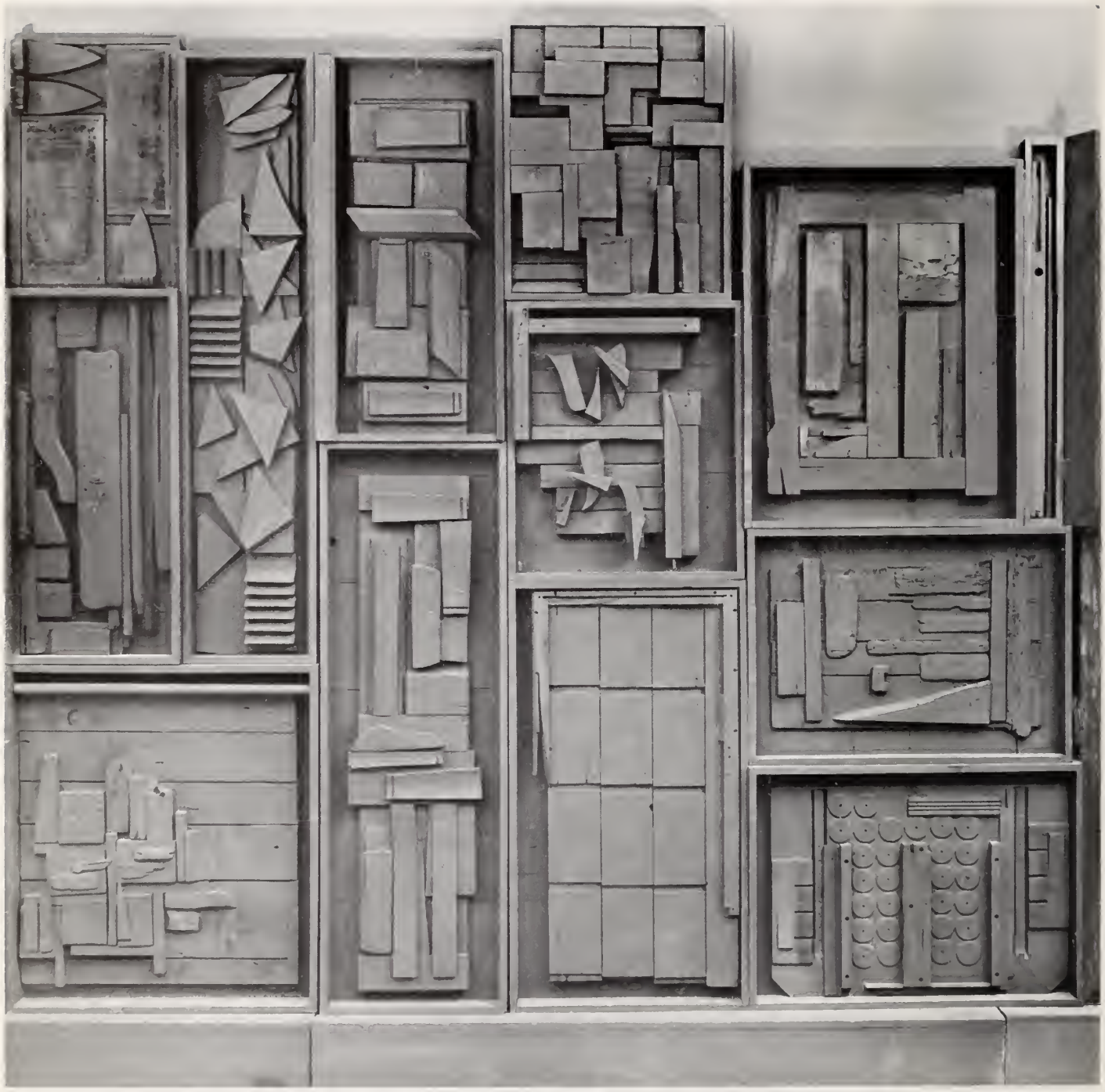
in concept from a crescendo working up to an exploding inner core to a carefully wrought balance between color value, forms (most often concentric rings) and the space between these and a central accent. The extraordinary element here is the dynamic quality of the work; I cannot recall any optical art that has his expansive and lyric range.

Kelly has explored the possibilities of the relationships between color and shape. Where Noland stains his color Kelly lays in even, full, clear shades which relate to and oppose one another from positions of strength and vigor. Somehow, although there is none there in the accepted sense, Kelly exhibits an extraordinarily sensuous line which, as it wanders between closely weighted colors, creates shapes which hang, plunge, bulge, which depart from the circle and the square to explore the beauty of their variants.

Brach, an undervalued if difficult painter, is the link between geometric abstraction and surrealism. His work represents in some way an extraction, a continuous process of elimination, to end finally in the preservation, the discovery of a presence. Held in his "vessel," questioned by his "riddle," is the quality of loneliness, the empty private space of Giacometti. Reduced, at present, to almost one color, a steely bluegrey, his few sparely outlined squares and circles, his occasional vertical bands, represent another characteristic of much of this kind of painting. For want of a better phrase I call it sign/symbol; that is, the search by the artist for that private phrase or sign which means him. This sign must be more than a property sign, more than a style or handwriting, it must have some unspoken mystery, the revelation of presence, a symbolic quality — symbolic in a non-literal, non-Freudian way. In this sense it is particularly surreal. It is also, and this I believe to be important, evocative: that is, the geometric forms are not used analytically, not compositionally, not "purely," but as charged symbols in their own right.

It is curious how all of these artists have reduced their means, have gone back to a set of "basics" in order to grapple with their problems. I believe this to be similar to the involvement, some years ago, with black and white. Then, these two contrasting, seemingly non-verbal colors were utilized to re-examine the basic issues facing the painters, were used freshly and originally with new impetus, as after a new start. Similarly, for the young artist today, geometric forms have been necessary to eliminate what many felt were *for them* excesses; they have been an ideal means towards re-appraisal and simplification; they have enabled the artist to create a non-personal handwriting, which could transmit his most private thoughts, behind which each artist could find the time and room to discover himself beneath the weight of his great and mighty and *heavy* predecessors.

After a period of consolidation, of hesitation, during a time when we wondered what would and could come after the abstract expressionists (besides a pseudo and fictitious "return to the figure," a sort of "Last Chance" salon for so many) there have now appeared a series of new ideas which give hope for a continuation of painting, for a prolongation of the "School of New York." The Whitney, in its show Geometric Abstraction in America, gave us not only one of the first historical surveys of an aspect of American painting, but excitingly demonstrated how older means and techniques have been given new life and use.



LOUISE NEVELSON. Young Shadows. 1959-60. Wood. 115 x 126.
Gift of the Friends of the Whitney Museum of American Art and Charles Simon.

Some outstanding additions to the Museum's permanent collection during the 1961-62 season are illustrated on the cover and in the following section. A complete list will be found at the back of the magazine. The important contribution of the Friends' Acquisitions Committee is discussed in *Activities of the Friends.*

Of special interest this year was the purchase of 24 paintings from the Museum's Annual Exhibition by the Ford Foundation; thirteen of these, with a value of just under $20,000, were donated by the Foundation to the Whitney, the remainder to other institutions recommended by the painters of the pictures purchased. This important gift inaugurated a new program by the Ford Foundation, which intends to spend $300,000 over a three-year period in making similar purchases from major national and regional exhibitions of American art throughout the country.

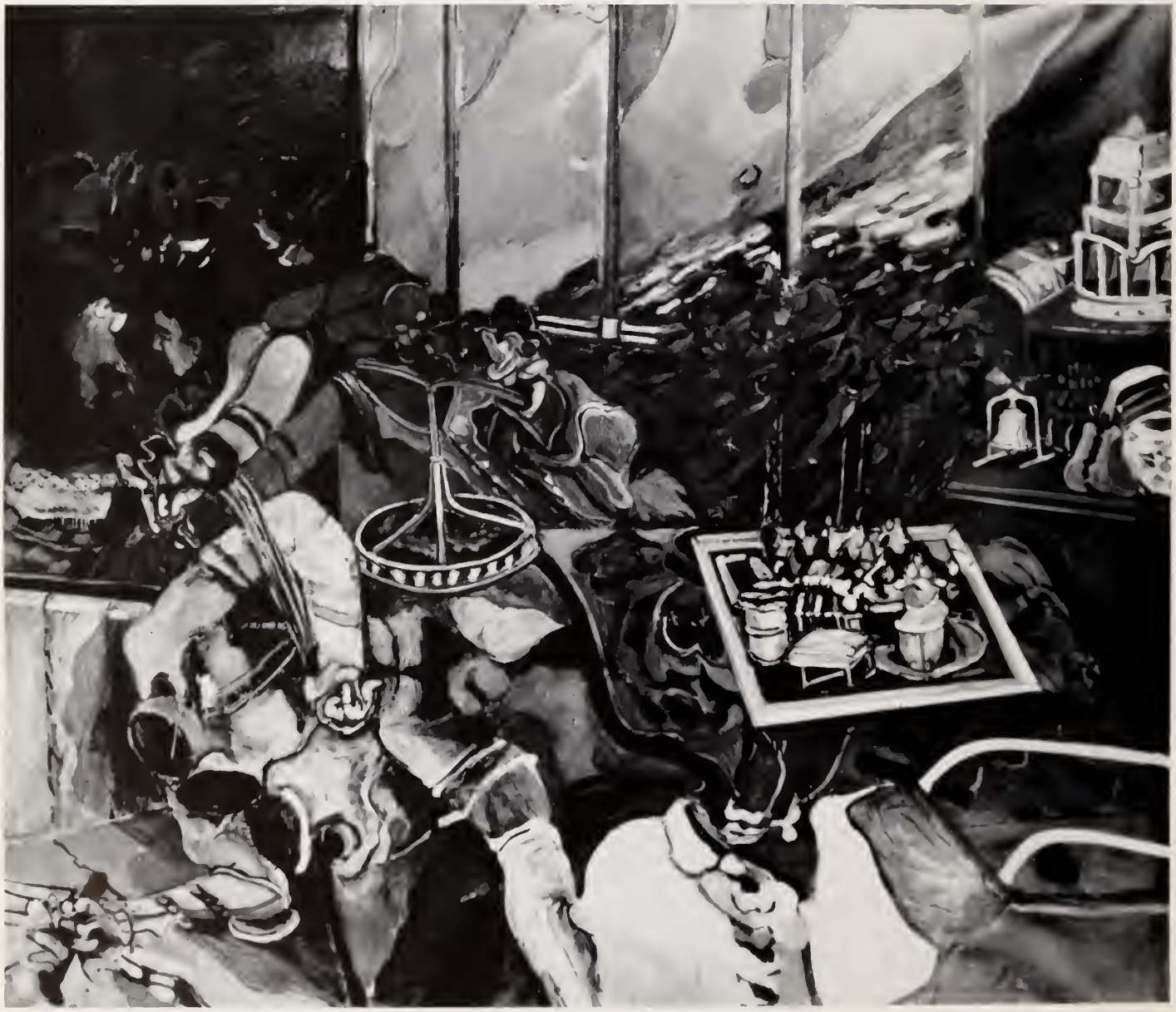
THOMAS GEORGE. Number 10 — 1961. Oil. 70 x 61. Gift under the Ford Foundation Purchase Program.

JOSEPH STELLA. Collage, Number 21. c. 1920?. $10\frac{1}{2} \times 7\frac{1}{2}$.

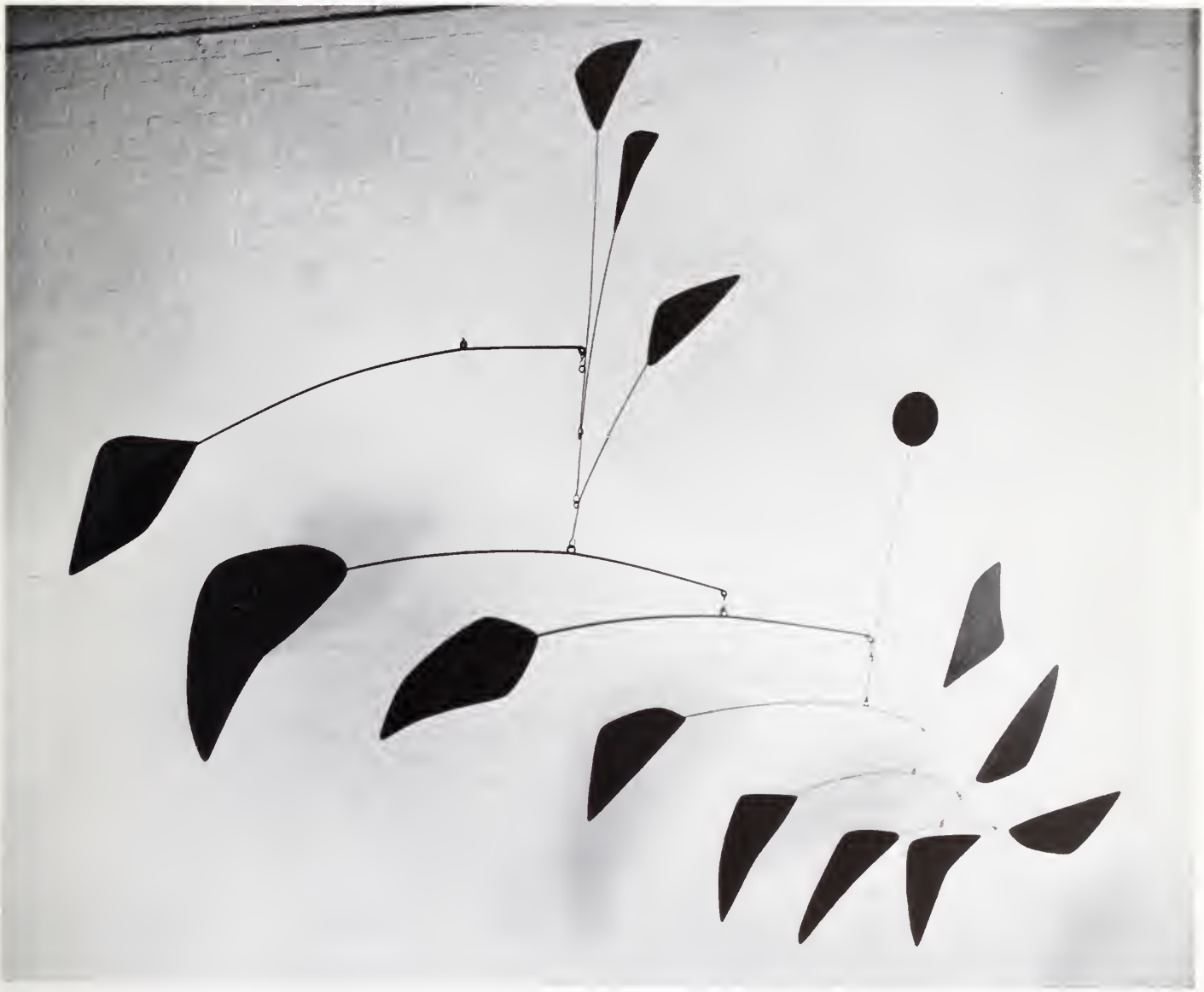
ARTHUR G. DOVE. Abstraction, Number 2. c. 1911. Charcoal. $20\frac{5}{8} \times 17\frac{1}{2}$.

DIMITRI HADZI. Thermopylae, II. 1961. Bronze. $55\frac{1}{2}$ long.

ROBERT BARNES. Judith and Holofernes. 1958. Oil. 72 x 84.
Sumner Foundation Purchase Award.



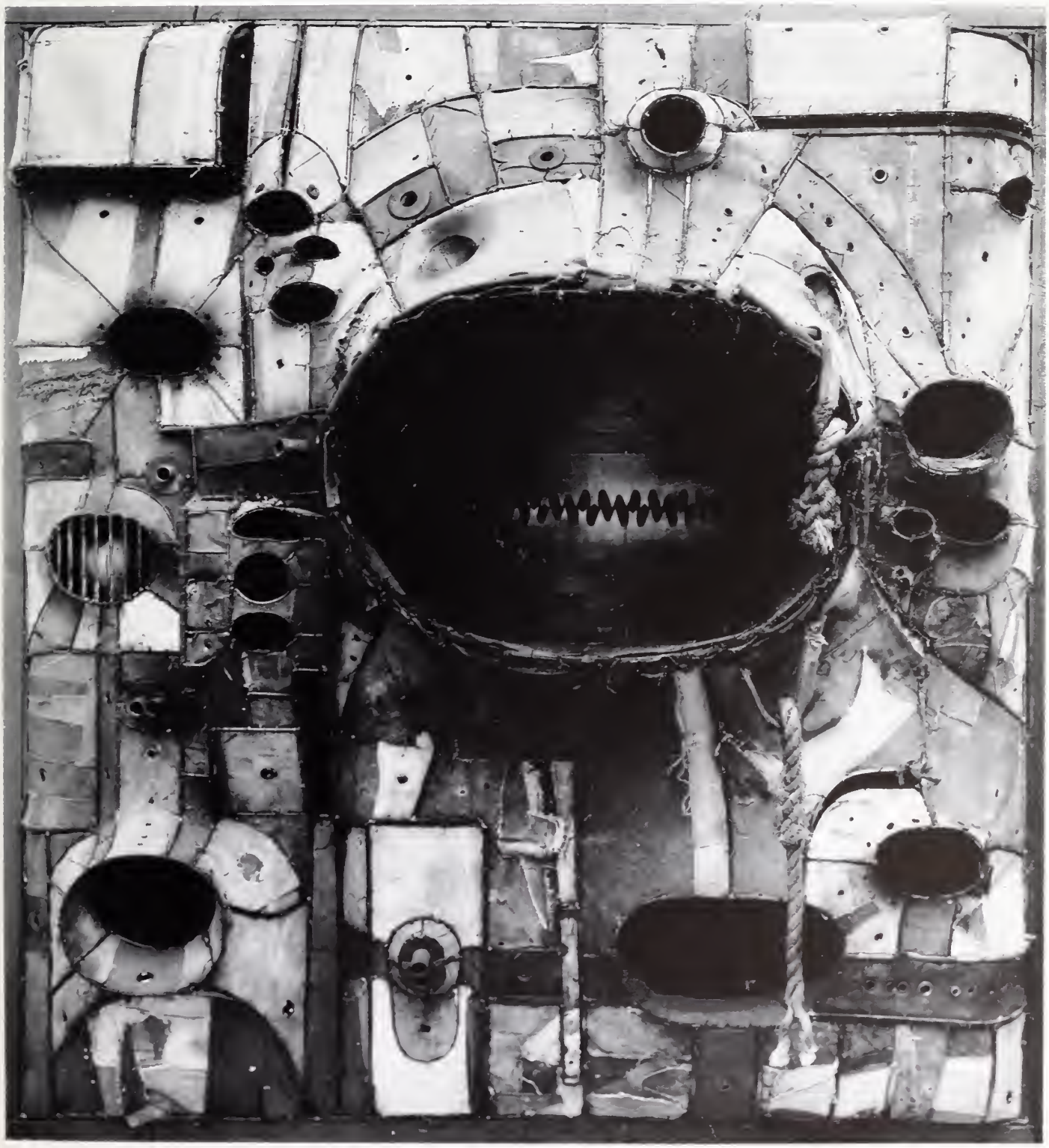
ALEXANDER CALDER. Big Red. 1959. Sheet metal and steel wire. 114 long.
Gift of the Friends of the Whitney Museum of American Art.



RICHARD DIEBENKORN. Girl Looking at the Landscape. 1957. Oil. 59 x 60⅜.
Gift of Mr. and Mrs. Alan H. Temple.

BALCOMB GREENE. Boulevard St. Germain. 1961. Oil. 47½ x 59¾.
Gift under the Ford Foundation Purchase Program.

LEE BONTECOU. Untitled, 1961. Welded metal and canvas. 72 x 66¼.



CARROLL CLOAR. Cat Sanctuary. 1961. Tempera on composition board. 23 x 32.
Gift of Mr. and Mrs. Roy R. Neuberger.

IVAN LE LORRAINE ALBRIGHT. Roaring Fork, Wyoming. 1948. Gouache. $22\frac{1}{2}$ x $30\frac{3}{4}$.
Gift of Mr. and Mrs. Lawrence A. Fleischman (and purchase).

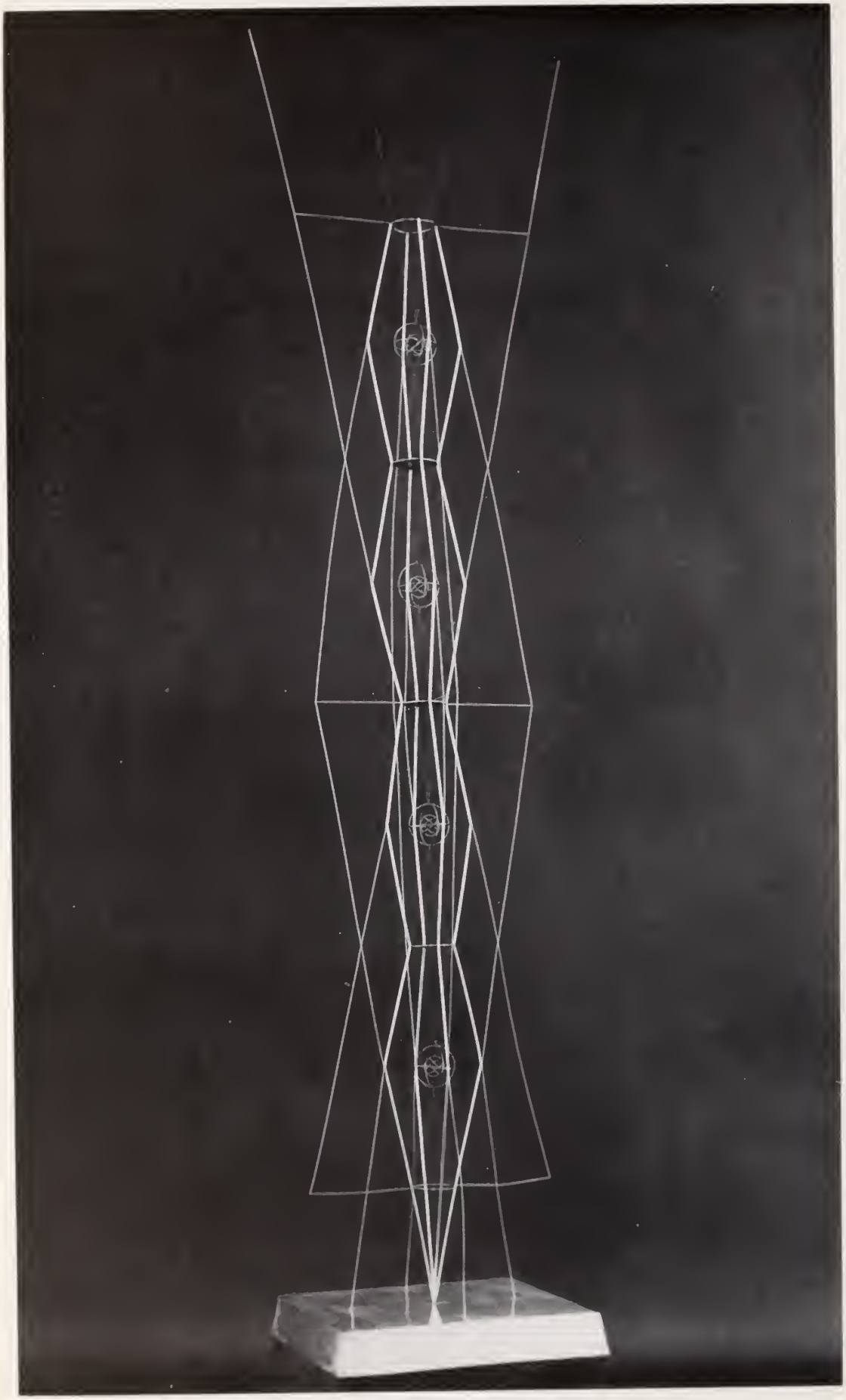
JOHN HELIKER. Rocks and Trees, Maine. 1961. Oil. 50 x 40.
Gift under the Ford Foundation Purchase Program.

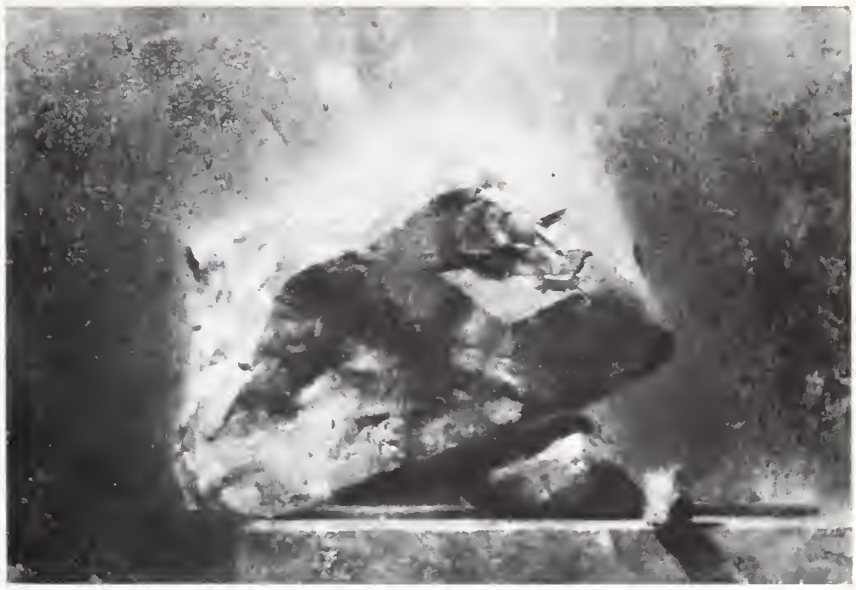
HYDE SOLOMON. Terminus. 1960. Oil. 60 x 50.
Gift under the Ford Foundation Purchase Program.

PAVEL TCHELITCHEW. Anatomical Painting. Oil. 56 x 46.
Gift of Lincoln Kirstein.

BERNARD REDER. Harp Player, II. 1960. Bronze. 84 high.

RICHARD LIPPOLD. Primordial Figure. 1947-48. Brass and copper wire. 96 high.
Gift of the Friends of the Whitney Museum of American Art, Charles Simon (and purchase).

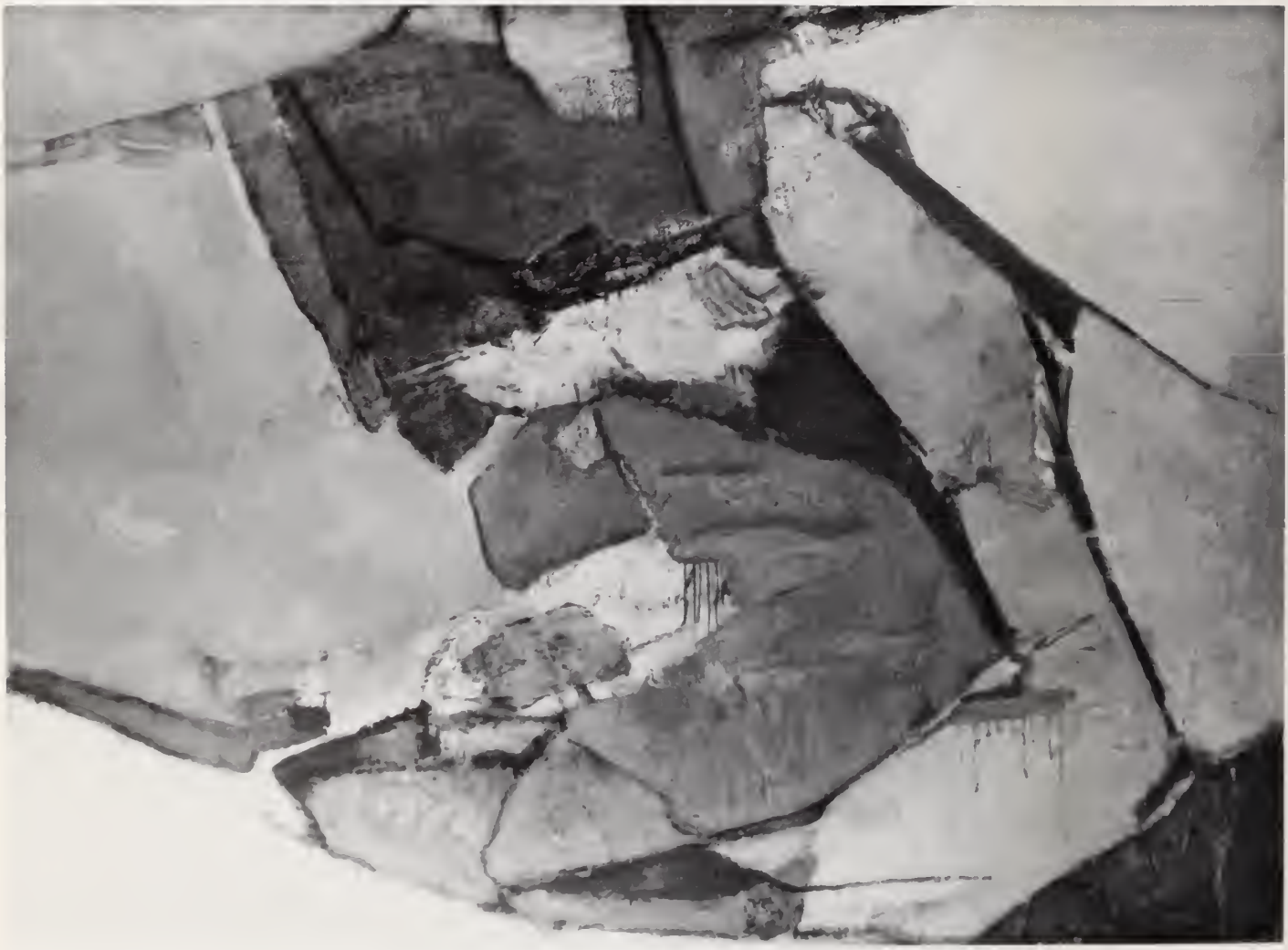




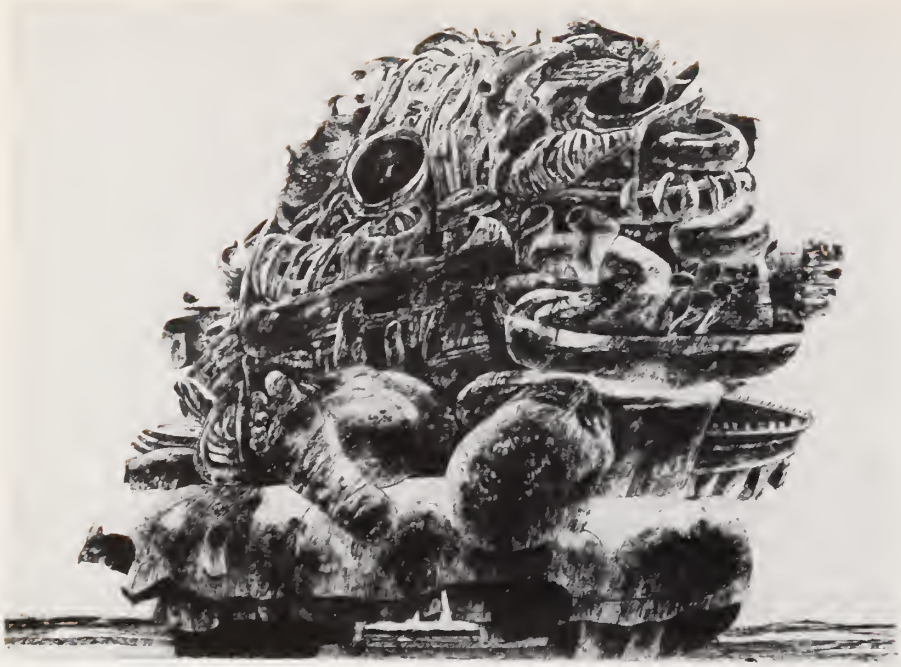
WALTER MURCH. Moon Rock. 1961. Oil. $21\frac{3}{4}$ x 32.
Gift under the Ford Foundation Purchase Program.

I. RICE PEREIRA. Heart of Light. 1954. Oil. $49\frac{3}{4}$ x $29\frac{3}{4}$.
Gift of Miss Sylvia Carewe.

DAVID LUND. Monteluco. 1961. Oil. 36 x 76.
Gift under the Ford Foundation Purchase Program.



GENE VASS. Michigan and Eagle. 1961. Oil. 88 x 76.
Gift of Mrs. Milton Weill.



SIDNEY GOODMAN. Once Upon an Era. 1960. Ink on rice paper. $24\frac{3}{4} \times 34\frac{1}{4}$ (over-all). Neysa McMein Purchase Award.

GERTRUDE GREENE. Space Construction, 1942. Painted composition board and wood. $36 \times 23\frac{7}{8}$. Gift of Balcomb Greene.

MORRIS BRODERSON. The Shadow of the Cross. 1960. Oil. 84 x 72.
Anonymous gift.

DAVID SMITH. Lectern Sentinel. 1961. Stainless steel. 101¾ high.
Gift of the Friends of the Whitney Museum of American Art (and purchase).

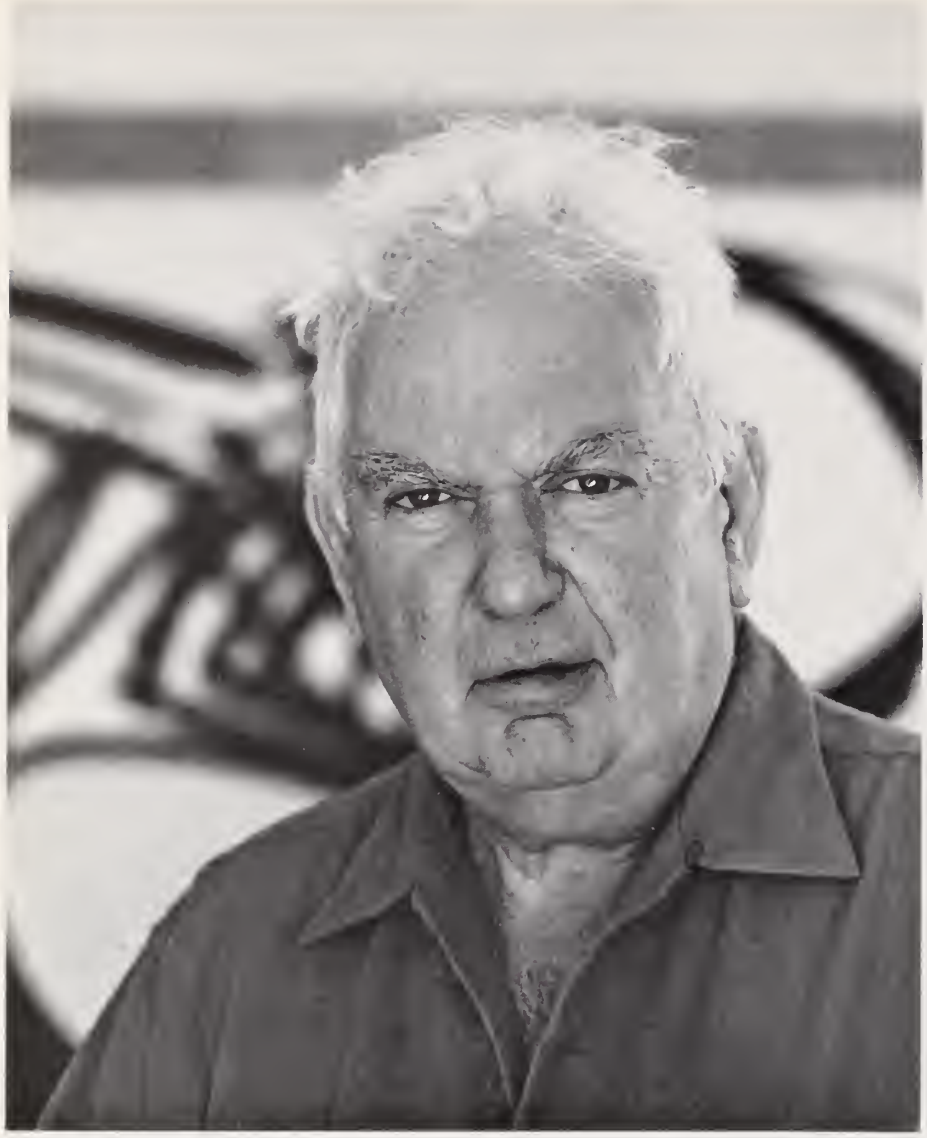
by Howard W. Lipman
with statements by Alexander Calder, Richard Lippold, Louise Nevelson, David Smith

The remarkable characteristic of present-day American sculpture is its high quality; it is perhaps the first time in our history that such a statement could be made. Sculpture has not been one of our great achievements. Our earliest efforts, the relief carvings on gravestones, have a modest, naive charm; the work of such men as Rush in the early 19th century are of historic interest, but could never be called great. In the middle of the 19th century sculpture fell between two paths — that of our academic artists who went to Italy to copy Roman copies of Greek originals, and that of more talented native artists who made trade signs, weathervanes and ships' figureheads. Certainly the freshness and vigor of some of these works, most often anonymous, stand out in the history of our sculpture. By the turn of the 20th century there was rich activity in painting, but no corresponding development in sculpture. It was not until the first quarter of the 20th century that a few interesting sculptors appeared — Nadelman, Lachaise, Flannagan, Zorach.

Since World War II there have been a dozen important sculptors and scores of highly-talented ones producing an enormous output of interesting work. In this time Calder made his massive mobiles for Idlewild, the Chase Manhattan Bank, Pittsburgh Airport — and the monumental stabiles; Smith developed from earlier Gonzales influences to a totally original use of solid masses of iron and steel; Lippold created his gleaming lunar and solar systems; Nevelson assembled her great sky chapels; Noguchi carved his classic marbles; De Rivera bent his swirling hoops; Ferber, Lassaw, Roszak and Lipton forged metallic forms into rich designs undreamed of till this time. And we now have scores of younger artists of great talent.

The majority of critics seem to agree as to the high quality of American sculpture today. Both John Canaday and Emily Genauer have commented on the originality and the inventiveness of sculpture *versus* painting in the contemporary scene.

This year the Acquisitions Committee of the Friends of the Whitney Museum spent all of its purchase funds on sculpture. The Committee thought it might be interesting to ask the sculptors, Calder, Lippold, Nevelson and Smith, whose works were purchased, to comment on the sculpture of their time. The replies received should be of interest to the art world: Calder's unexpected dissent, Lippold's tribute to the influences of science, Nevelson's original thinking about the role of cubism, and David Smith's introspective writing about himself and his work.



Alexander Calder by Hans Namuth

Richard Lippold by Hella Hammid

QUERY: *"It has seemed to many people in the art world that American sculpture has shown constantly increasing originality and vitality in the last generation. What factors do you consider have most importantly contributed to this unusually vigorous development at this particular time in our culture?"*

CALDER: I feel that sculpture almost everywhere is much too bad to be written about. And that goes for painting, too, i.e. mostly. (mostly, mostly).

LIPPOLD: At the completion of Astronaut Glenn's orbital flight, the president of the English "Flat World Society" (I think that is its name) presented "proof" of the fact that Glenn's flight — and the Russian's preceding him — was actually circular in a flat plane, and not a three-dimensional spiral, not to mention the fourth-dimensional aspect of his flying out of February 21st into February 20th and back again several times. Granting the tendency of science these days to question every theory ever propounded on the nature of nature, including current ones, I think one can say still that it is not fashionable just now to revert to a trust in the flatness of our environment. The general response to this serious gentleman's "proof" was ridicule.

Louise Nevelson by Jeremiah W. Russell

The sophisticated as well as popular response to the current quest for spatial conquest, for faster modes of communication, for intimate knowledge of the essential structure of matter and life, through nuclear, cosmic and psychic exploration, is, I believe, virtually unanimous. Our prophets are the physicists, our heroes the astronauts, our healers the psychiatrists. Whether we join in the worship of these pursuits or reject them in anarchic disgust, they are nonetheless the facts of life at this moment which motivate our actions or reactions. There is nothing we can do to change them without appearing as ridiculous as the members of the "Flat World Society." Artists at their best have always celebrated the changing passions of their time as the formal basis for the more eternal and static "truths" of universal human feeling and behavior. It has never occurred to me, alive in a time which believes in four dimensions, to be involved directly with anything less than at least three of them, and hoping to imply the fourth. If a general interest in sculpture has grown in the past few decades, I presume it is because many non-artists share with sculptors this excitement in the reality of the many dimensions which shape our environments more pronouncedly today than ever before, not by illusion or literature or imagination, but by tangible experiences and forms.

NEVELSON: When the cube was consciously and prominently introduced into art it was so important that it became the foundation of all that has been done in the visual arts since. Cubism was too pronounced a form for painting in its two-dimensional space. When we look at the early paintings of the cubist school we find a paradox. The cube is a solid. In painting it becomes abstract. In sculpture we accept the cube: it has become concrete and consequently has been resolved and become tangible.

The constant changes of our time both in science and socio-political struggle have shaken to the very foundation man's concepts and beliefs; sculpture in its concrete ideas is here as a confrontation to which mankind can hold and believe.

SMITH: Its in the work or its not — its in 1933-5-6-7 or its not — Its in the eyes of others its not me — then — were there blinders on your eyes —

David Smith by Douglass Crockwell

I see time as the difference.

How deep — how far can one man challenge the fallacies — the cherished beliefs — the verbal traps of a thirties day or this day — How far can one see beyond the horizon given him and still hold equilibrium in the outside world — How worn are the edges of words — for words are the limitation of ideas — never the dreams — never the visions — words are the tools of authorities who reject their invention— trim their limits — words saddle perception — An army of coppers inhabit the academies — ants in their hill protecting classic sands.

Love or no love — food or no water — fire or no shelter — I maintain the rage and develop its resource — not the ulcer rage — the resource rage — which makes realization of the unattained closer — only a step — but the rage maintains the journey — rage is positive — born with some or born with none — I use what I have with the force that creates a want — to stop — to rest at any wayside — whose only journey is the end of my time — like Cézanne the running man — is the cancer of selfsatisfaction — a social disease of the outside world its current jam and down slide — I am its part — I trip on its roots — joust windmills — but in the act of work — I view it from afar — not a part of my dreams — its objects are — its context not —

the ogres of authority I reject — once the patron purchaser benefactor wielder of favor now colors as opposition — the work never makes from their values — never blooms from their architecture — in their clothes — I wear the anti-social suit in their park —

the rich hibernate in guilt behind facades — wear middle class expressions — to accept their equality places me servile — I see always revolt — feeding from conflict for survival.

Our identity — freedom from master minds — came late — still new with starch — sculpture hasn't had a chance — In an atmosphere without honor — by cost ruled — perverted by patronage — delayed its immediacy — commoned its metal — banaled its uniqueness —committed fraud by reproductions after the hand and eye of the artist had long ceased to work— relatives — dealers — authorities indiscriminately fill museums with copies and untruth.

The fortunate world of painters is more honorable — not committing time to reproduction — nor reproduced against — by authority who by theft make royal with bronze — yet fear a like act by canvas — is it posthumous theft from the artist or immorality of act — all copies are equal in negative fidelity — what ghoul dares exhume the eye and hand of an artist.

One feeds from the outside fruits no more than its poisons — from fellow artists inside — compliment is food — on the identity table — the big basket — too public — sweet manna gaudy and consuming.

I like the empty spots and holes where things have been — hole spots have conditioned my dreams more than jukeboxes — the empty spaces have caused assembly — agricola — totem.

A log rolls before the door — ropes on the floor — parts underfoot — survival knowingly attunes emergency — these — not the tripping root in the outside forest — I sense heat acutely — burns are from matches or skillet — not from the work where I need neither accident nor punishment — the rage — windmills are in nature outside.

The Museum's New Trustees

In a move that changes greatly its traditional structure, the Whitney Museum has elected ten new trustees to its Board and has adopted a new Constitution and By-Laws providing for further expansion. The new trustees are Arthur G. Altschul, John I. H. Baur, B. H. Friedman, Lloyd Goodrich, W. Barklie Henry, Michael H. Irving, Mrs. John F. Kennedy, Roy R. Neuberger, David M. Solinger, Alan H. Temple. The revised Constitution also provides that the President of the Friends of the Whitney Museum shall serve as a trustee *ex officio* during his term of office. Armand G. Erpf now fills this position.

The enlargement of the Board marks a significant change in the Museum's governing body. Since it first opened its doors to the public in November, 1931, the Museum has been a family institution, founded by Gertrude Vanderbilt Whitney, endowed by her, and operated since her death by a Board consisting principally of her children. Among the latter, Mrs. G. Macculloch Miller has long been President of the Board.

All of the new trustees are outside the family except Mr. Henry and Mr. Irving. Their election brings to the Museum the support and guidance of a diverse group, all closely connected with contemporary American art.

Some of the new trustees of the Whitney Museum with Mrs. G. Macculloch Miller, the Museum's President. Left to right: David M. Solinger, B. H. Friedman, John I. H. Baur, Mrs. Miller, Roy R. Neuberger, Lloyd Goodrich, Arthur G. Altschul, Michael H. Irving.

BERNARD REDER. Installation of the Bernard Reder exhibition on the first floor with two-armed ramp.

View of The First Five Years exhibition.

For the first time since it moved to 54th Street, the Museum devoted its entire building to a one-man exhibition — a retrospective showing of sculpture, graphic work and architectural projects by BERNARD REDER (September 26 — November 7). In many ways this was a controversial show, for Reder's baroque fantasy oppressed some critics by its "effect of too much energy too furiously expended" (Robert Coates). But to others his sculpture was "a vigorous, positive statement that life is worthwhile" (John Canaday), and his architecture "pleasure domes for joyous living, imaginative flights into the stratosphere of pure architectural fancy" (Ada Louise Huxtable). A feature of the exhibition was a two-armed curving ramp on the first floor, which carried spectators around the sculpture at constantly changing elevations. Designed by the artist, with the aid of the architect, I. M. Pei, its purpose was to demonstrate what Reder calls the "volumetric" principle — the all-sidedness of sculpture created to be aesthetically meaningful from every conceivable view. An accompanying monograph by John I. H. Baur traces Reder's wanderings from his birthplace in Czernowitz to an eventual haven in the United States, and discusses the many phases of his extraordinarily varied work.

The Reder exhibition was followed by AMERICAN ART OF OUR CENTURY (November 14 — December 10), celebrating the thirtieth anniversary of the opening of the Whitney Museum in 1931. A book of the same title, with 81 color plates, 166 black-and-white illustrations and a text by Lloyd Goodrich and John I. H. Baur, was published on this occasion. Both the

Lloyd Goodrich, Mrs. G. Macculloch Miller, Mrs. G. P. Malalasekera, Mrs. Otto L. Spaeth, Ambassador G. P. Malalasekera of Ceylon, Mr. and Mrs. Herbert B. Greer at the private view of the American Art of Our Century exhibition for delegates to the United Nations.

Paul Byrlin

exhibition and the book were surveys of American painting, sculpture and drawings from 1900 to the present, based on the permanent collection of the Whitney Museum. The response to both was surprising and gratifying. John Canaday wrote that the exhibition "gives one a new pride and confidence in the continuing vitality of American art." Many visitors expressed the wish that a similar cross section of the Museum's collection could be kept permanently on view.

In addition to the usual opening, a special private view of the above exhibition for delegates to the United Nations was held on December 9 by Mr. and Mrs. Otto L. Spaeth on behalf of the United States National Commission to UNESCO. Mrs. Spaeth, a vice-president of the Friends of the Whitney Museum, is a member of the latter organization. Among the guests were the ambassadors from France, Ireland, the United Kingdom, Belgium, Turkey, Iraq, Dahomey, Sweden, Chile, Tunisia, Chad, Iran and the United States.

PAUL BURLIN. Red, Red, Not the Same. Whitney Museum of American Art, gift of Sam Jaffe, Milton Lowenthal, Harry Pinkerson, Bernard Reis, and Dr. Samuel Ernest Sussman. In the Paul Burlin exhibition.

The Whitney's familiar ANNUAL, devoted this time to contemporary American painting, came next (December 13 — February 4). In effect, this is now a biennial, since it alternates with a Sculpture Annual. Entirely an invited show selected by the staff, it aims to survey the best work of all tendencies produced during the preceding two or three years. As usual, the exhibition provoked strong critical reactions. It has often been belabored in the past for demonstrating too great a catholicity of taste, but this year Emily Genauer took the Museum to task for ingrown standards, which she held responsible for established artists repeating themselves and younger artists "busily aping approved ways." She found the results "narcissistic beyond belief." Lawrence Campbell, on other hand, called his review, "New blood in the old cross section," and remarked that "one begins to appreciate the quiet and efficient job that the Whitney Museum has been doing in the survey business all these years."

Two one-man exhibitions followed (February 7 — March 11). Devoted to the work of PAUL BURLIN and KARL ZERBE, these were part of the Ford Foundation's Program in the Humanities and the Arts. The Whitney has now shown eight in this series of retrospective exhibitions, more than any other New York museum. The Burlin show was selected by Irving Sandler, that of Zerbe by Professor H. W. Janson; both were organized by the American Federation of Arts.

Burlin, who exhibited as early as the famous Armory Show of 1913, has long been a pioneer in various modern movements. Writing of his most recent paintings — energetic abstractions of marked force — Mr. Sandler remarked with justice, "The newness in Burlin's work is earned; it is a result of a lifetime committed to exploring all that is vital in art." Zerbe, German-born, came to the United States in 1934 and for many years headed the Department of Painting in the School of the Museum of Fine Arts, Boston. His work, in Professor Janson's words, "records the

KARL ZERBE. Harlequin. Whitney Museum of American Art. In the Karl Zerbe exhibition.

WINSLOW HOMER. The Turtle Pound.
Brooklyn Museum.
In the Masters of American Watercolor exhibition.

OLIVER O'CONNOR BARRETT. Sculpture Continuum: Playground Group.
Detail of Sculpture Continuum. Composite image of three abstract forms.

MARSDEN HARTLEY. Fishermen's Last Supper. Collection of Mr. and Mrs. Roy R. Neuberger. In the Marsden Hartley exhibition.

response of a distinguished artist of basically European sensibility to the physical and cultural scene of the New World."

MASTERS OF AMERICAN WATERCOLOR (February 13 — March 4), sponsored by the New York State Council on the Arts, was selected by Lloyd Goodrich, the Museum's Director, and was subsequently circulated through the state by the American Federation of Arts. A relatively small exhibition of 35 works by 20 artists, it was, as one critic remarked, not so small as it looks, for it included some of the great papers by Homer, Hopper, Burchfield, Graves and others who have made watercolor a major form of expression. The show aroused considerable interest in the program of the Council, which was established by the State Legislature in 1960 to encourage cultural activities, particularly in the smaller communities of the state.

An unusual collaboration between an American scholar (Miss Elizabeth McCausland) and a foreign museum director (William J. H. B. Sandberg of the Stedelijk Museum, Amsterdam) produced the next exhibition, a comprehensive retrospective of the work of MARSDEN HARTLEY (March 7 — April 8). The 73 works surveyed Hartley's career as one of our first and most powerful expressionists, starting with youthful paintings of 1908 and carrying the story to the year of his death in 1943. Although John Canaday found Hartley little more than "a representative of an awkward transitional age in American painting," most critics agreed that the final flowering of his art, after his return to Maine in 1934, produced some of the memorable American paintings of our century. Among these, as Robert Coates wrote, was "the truly great 'Evening Storm, Schoodic, Maine,' which I think ranks him close to Homer in the ability to convey the power and excitement of a big wave breaking," and "the masterly 'Fishermen's Last Supper,' with a crew of a doomed ship seated solemnly in a row along a table."

GEOMETRIC ABSTRACTION IN AMERICA (March 21 — May 13) is discussed later under *Activities of the Friends*. It was followed by RECENT ACQUISI-

TIONS (May 16 — June 17) and, concurrently, THE FIRST FIVE YEARS, a showing of acquisitions by the Friends of the Whitney Museum since the organization was founded slightly over five years ago. The latter exhibition demonstrated graphically how important a role the Friends have played in building up the Museum's permanent collection, and how varied their purchases have been when surveyed as a whole. Every contemporary style from the realism of Edward Hopper to the abstract expressionism of Willem de Kooning was represented, while the purchases were about evenly divided between major examples by prominent artists and works by young or lesser-known artists. A catalogue was printed illustrating all of the sixty works which the Friends have donated to the Museum.

The smallest but perhaps most unusual exhibition of the season was SCULPTURE CONTINUUM: A PLAYGROUND GROUP BY OLIVER O'CONNOR BARRETT (May 24 — June 24). This was a quarter-scale model in wood of thirteen abstract shapes for a playground. "Although these abstract forms are aesthetically pleasing in themselves," John Gordon wrote in his catalogue of the exhibition, "the most intriguing and original thing about them is the way in which the artist has designed and arranged them so that when they are viewed through any one of the apertures in the sculptures, two or more abstract forms are grouped together to form a realistic image: a giraffe, a man standing on his head, an elephant, and so forth, depending on the viewpoint selected." Since many individual pieces serve more than one function in the creation of images, the complexity of the design is, as the artist wrote, akin to "working with mathematical laws as involved and as exact as those governing polyphony in music."

The last exhibition of the season was FORTY ARTISTS UNDER FORTY (July 23 — September 16). Drawn entirely from the Museum's own collection, this was designed for the New York State Council on the Arts and is now being circulated through the state by the American Federation of Arts. Because of the Museum's long tradition of showing and acquiring the works of younger artists, it was felt that this aspect of the collection was particularly appropriate. The wide variety of styles represented seemed to many observers evidence of the continuing vitality of American art. Certainly the effect of the show was one of restless searching for new avenues of expression combined with a re-examination, in fresh terms, of older modes. The catalogue, illustrating all the works, six in color, with a foreword by Lloyd Goodrich and biographical sketches by Edward Bryant, is also being published as a book.

In addition to the exhibitions in its own galleries, the Museum played a major role in organizing two important shows of American art for other countries. At the invitation of the XXXI Biennale di Venezia, a retrospective exhibition of paintings and drawings by the late ARSHILE GORKY was assembled by Lloyd Goodrich and Edward Bryant of the Whitney staff in collaboration with Mrs. Ethel Schwabacher, Gorky's biographer, pupil and long-time friend. This was the first one-man showing of an American artist within the Venice Biennale itself. On the other side of the world an exhibition INTERNATIONAL AVANT-GARDE ART at the Shirokiya Gallery, Tokyo, will include thirty paintings by fifteen American artists selected by John Gordon, the Museum's Curator. It will travel to three other cities in Japan.

Mrs. Lawrence H. Bloedel, Chairman of the Hostess Committee, with Theodoros Stamos at the private view of American Art of Our Century exhibition.

December marked the fifth anniversary of the founding of the Friends of the Whitney Museum of American Art — an organization of collectors and others interested in the welfare of our contemporary art, which has contributed signally to the Museum's effectiveness.* As reported under *Exhibitions,* the event was celebrated in the spring by a special showing of all the works of art purchased for the Museum by the Friends since their founding. The opening of this exhibition was the occasion for the Museum's ANNUAL PARTY for the Friends, again an evening gala with orchestra and dancing. Champagne was provided through the generosity of Almadén. The affair was limited to members and their guests. Some 300 attended — the largest turnout of the Friends in their history.

Most of the Friends' funds, which are derived from membership dues, continue to be spent on acquisitions needed by the Museum. During the past season the ACQUISITIONS COMMITTEE, Howard W. Lipman, Chairman, concentrated exclusively on the purchase of sculpture, partially because so many paintings had been acquired through the Ford Foundation's gift, partially because sculpture of high quality was available to fill certain gaps in the Museum's collection. Two major works by Alexander Calder were acquired. The big stabile, *The Cock's Comb* (cover), was bought from Calder's Paris dealer and shipped to this country, where it had not previously been seen. The mobile, *Big Red,* was partly purchased, partly acquired in exchange for an earlier Calder mobile which

* A booklet on the Friends is available from the Museum on request.

Two views of the Friends' exhibition, Geometric Abstraction in America.

had been commissioned by the Friends several years ago but had not proved well adapted to showing in the Museum's galleries. Another work of major importance was David Smith's impressive *Lectern Sentinel,* a newly completed piece in stainless steel quite different from the two earlier and more linear works by the artist in the Museum's collection. Louise Nevelson's black wall, *Young Shadows,* also filled a pressing need, since she had previously been represented only by a small work of 1955. This purchase was aided by a personal contribution from Charles Simon, a member of the committee, who also contributed to the acquisition of Richard Lippold's *Primordial Figure,* obtained from a private collection. Lippold has been so occupied in recent years with large commissions that the Friends were fortunate to obtain this earlier, very fine work. Others of the committee, in addition to those mentioned and five members of the Museum staff, were Arthur G. Altschul, Mrs. Ira Haupt, Mrs. Frederick W. Hilles.

Every year the Friends sponsor one major exhibition, which they assemble in collaboration with the Museum staff. During the past season, the EXHIBITIONS COMMITTEE undertook its most ambitious project in this series with an historical survey called Geometric Abstraction in America — a show which required nearly two years of planning and preparation. The exhibition proved a timely one, for this kind of painting and sculpture — though partially eclipsed by abstract expressionism during the 1950's — has a long tradition in American art and seems to be entering on a new flowering today (see Ben Heller's article in this issue). Many critics were struck by the variety of the show. As Emily Genauer remarked, "It proves that emotion, meaning and a highly personal style can be distilled from the austere tight shapes of geometry." After closing at the Whitney, the exhibition was sent to several museums in other parts of the country. The catalogue, with a foreword by the committee's chairman, Eloise Spaeth, and a text by John Gordon, the Museum's Curator, has also been published in book form as a permanent record of this significant movement in our modern art. Other members of the committee were: Alvin M. Greenstein, Ben Heller, Jack Lawrence, Mrs. Edward J. Ross, Guy A. Weill.

A year ago the PUBLICATIONS COMMITTEE launched *The Whitney Review* as a new project; the first issue was 36 pages in length, and 1500 copies were printed. No one foresaw that an informal review of the Museum's and the Friends' activities would prove so popular. It sold out in less than three weeks. In this, the second issue, a much larger printing has been ordered and the length of the magazine increased to 52 pages. The Committee has also continued to support financially the catalogue of the Friends' annual exhibition, and partially to subsidize the catalogue of the Museum's Annual Exhibition of Contemporary American Painting. For two years now, it has helped the Museum to make the latter a

more attractive and useful record of this big survey show, with more illustrations and a larger format than were previously possible. The Committee was B. H. Friedman, Chairman, Harry N. Abrams, Lee A. Ault, Lawrence A. Fleischman, Ben Heller, Mrs. Jean Lipman.

The HOSTESS COMMITTEE, Mrs. Lawrence H. Bloedel, Chairman, continued to preside at all the Museum's openings, as well as at the Friends' Annual Party. Its function of welcoming new members and introducing guests has contributed greatly to the warmth of these occasions. Others on the committee were: Mrs. Alvin M. Greenstein, Mrs. Jacob M. Kaplan, Mrs. Roy R. Neuberger, Mrs. M. Lincoln Schuster, Mrs. George W. Staempfli, Mrs. Edward Durell Stone.

At the Friends' ANNUAL MEETING (May 3) the following Directors were elected for the year 1962-63: Arthur G. Altschul, Lee A. Ault, Louis C. Baker, John I. H. Baur, William Benton, Donald M. Blinken, Lawrence H. Bloedel, Allan D. Emil, Armand G. Erpf, Lawrence A. Fleischman, B. H. Friedman, Lloyd Goodrich, Ben Heller, Joseph H. Hirshhorn, Flora Miller Irving, Alice M. Kaplan, Mary Lasker, Howard W. Lipman, Vera G. List, Manette Loomis, Flora Whitney Miller, Roy R. Neuberger, Duncan Phillips, David A. Prager, Nelson A. Rockefeller, Herbert M. Rothschild, David M. Solinger, Eloise Spaeth, Edward Durell Stone, Alan H. Temple, Hudson D. Walker, John Hay Whitney.

The NOMINATING COMMITTEE for the election of directors was Lawrence H. Bloedel, Chairman, Mrs. Jacob M. Kaplan, Mrs. Albert A. List, Mrs. Matthew A. Meyer, Norman M. Schneider.

At a meeting of the Board of Directors (May 28), the following officers were elected for the year 1962-63: Armand G. Erpf, President; Allan D. Emil, Vice-President; Eloise Spaeth, Vice-President; Hudson D. Walker, Vice-President; David A. Prager, Secretary; Donald M. Blinken, Treasurer.

Armand G. Erpf, President of the Friends of the Whitney Museum of American Art

FABIAN BACHRACH

PETER BLUME. Tasso's Oak. 1960. Oil. 81½ x 96½.

Acquired by Armand G. Erpf: "*Tasso's Oak* is a brooding picture. Eternal City of man and God, red clouds of threat and radiation. Strength and struggle in the oak, alive in its serpentine shoots. Drama of wondrous phenomena about to erupt over the world of people. This is our age: terror to some, fascination to others. So be it."

GEORGIA O'KEEFFE. From the Lake. 1924. Oil. 30 x 36.

Acquired by Charles Simon: "I fell in love with Miss O'Keeffe's work many years ago. Some time later this lovely oil came home to join Hartley and Marin on my walls; they live very well together. Miss O'Keeffe's work is a never-ending source of quiet joy, precise clean line and harmony."

BEN SHAHN. Bill of Rights. 1946. Tempera. 26 x 40.

Acquired by Mr. and Mrs. Selig S. Burrows: "Shahn has forcefully and masterfully painted a document of important historical significance, delineating the basic requirements for all human dignity and self-respect. We responded strongly to his message of social enlightenment, and we were attracted to *Bill of Rights* by its exciting composition and color."

JIMMY ERNST. Black Mural Project No. 2. 1959. Oil. 12 x 36.

Acquired by Mr. and Mrs. Melvyn Kaufman: "It moves across the painting surface. It moves from plane to plane. The shadows cast by the forward sections become a part of the composition giving it structure. Black on black, an absence of color, yet it is vibrant."

ELMER BISCHOFF. Three Bathers. 1960. Oil. $67\frac{1}{2} \times 103$.

Acquired by Mr. and Mrs. Wilfred P. Cohen: "Fine composition — deep lusty colors — bold definite brush strokes: a soothing quiet landscape out of which emerges strong important bodies — that's what we like about Elmer Bischoff's painting, *The Bathers*. He is one of our favorite California artists."

BERNARD REDER. Woman Astronomer, II. 1960. Bronze. $43\frac{1}{2}$ high.

Acquired by Mr. and Mrs. Louis C. Baker: "There was a place in our garden for Reder's *Woman Astronomer*. We knew this as soon as we found it at the opening of the Reder show. This unique piece of sculpture, changing, as it does, from morning to night in all weathers, has been a most satisfactory acquisition."

BUDD HOPKINS. Bordeaux. 1961. Oil. 74 x 98.

Acquired by Joseph H. Hirshhorn: "I find Budd Hopkins a talented young painter who has developed a personal style and image grounded on Abstract Expressionism. His work has great vitality and is distinguished by its spacious and elegant flights of color and forms. His discipline and restraint enable him to control all the dynamic elements in his paintings and he seems to reflect a tendency among some of the younger painters towards greater control and deliberation."

FRANZ KLINE. Probst I. 1960. Oil. 107 x 79½.

Acquired by Mr. and Mrs. Frederick W. Hilles: "Kline's paintings are stark for most homes. But *Probst I* is perfect for us as an architectural unit upon a wall nine feet high. The painting has a splendid design of soaring black shapes. The ascending arms and cross bars are reminiscent of cranes and scaffolding against a pale sky."

NOTE: *Dimensions of paintings are in inches, height preceding width. The dimensions of watercolors and drawings are sight (measured within the frame or mat opening), unless otherwise noted. The largest dimension of sculpture is given, in inches. For reliefs, height and width are given, in that order. Unless otherwise stated, the support for watercolors and drawings is paper. Dates following titles are inscribed on the works themselves unless enclosed in parentheses.*

Gifts of the Friends of the Whitney Museum of American Art

CALDER, ALEXANDER. b. 1898.
Big Red. 1959. Sheet metal and steel wire. 114 long. 61.46.
The Cock's Comb. (1960.) Sheet iron. 136½ long. 62.18.

LIPPOLD, RICHARD. b. 1915.
Primordial Figure. (1947-48.) Brass and copper wire. 96 high. Gift of the Friends, Charles Simon and purchase. 62.27.

NEVELSON, LOUISE. b. 1900.
Young Shadows. 1959-60. Wood. 115 x 126. Gift of the Friends and Charles Simon. 62.34.

SMITH, DAVID. b. 1906.
Lectern Sentinel. 1961. Stainless steel. 101¾ high. Gift of the Friends and purchase. 62.15.

Acquisitions by the Museum

ADAMS, PAT. b. 1928.
From a Pleasure House. 1959. Gouache. 20¾ x 8. Gift of M. J. Stewart. 61.51.

ADLER, SAMUEL M. b. 1898.
Idol. (1961.) Collage. 24 x 15⅞. Gift of Paul M. Heller. 62.41.

ALBRIGHT, IVAN LE LORRAINE. b. 1897.
Roaring Fork, Wyoming. 1948. Gouache. 22½ x 30¾. Gift of Mr. and Mrs. Lawrence A. Fleischman (and purchase). 62.30.

BARNES, ROBERT. b. 1934.
Judith and Holofernes. (1958.) Oil on canvas. 72 x 84. Sumner Foundation Purchase Award. 61.48.

BONTECOU, LEE. b. 1931.
Untitled. 1961. Welded metal and canvas. 72 x 66¼. Purchase. 61.41.

BOUCHÉ, RENÉ. b. 1905.
Jacques Lipchitz. 1954. Oil on canvas. 40 x 33. Gift of the artist. 61.52.

BOYCE, RICHARD. b. 1920.
Aurora, I. (1961.) Chalk. 15¾ x 12½. Gift of the Sumner Foundation for the Arts, Inc. 62.32.

BRODERSON, MORRIS. b. 1928.
The Shadow of the Cross. 1960. Oil on canvas. 84 x 72. Anonymous gift. 61.40.

BRODERSON, ROBERT. b. 1920.
Memory of Childhood. (1961.) Oil on canvas. 65½ x 57½. Gift under the Ford Foundation Purchase Program. 62.2.

BROWN, MALCOLM. b. 1925.
Valley of the Shadows. Oil on canvas. 63 x 63. Gift under the Ford Foundation Purchase Program. 62.40.

CHERNEY, MARVIN. b. 1925.
Isabelle. (1962.) Oil on charcoal paper. 14⅝ x 12⅝. Gift of Samuel Shore. 62.35.

CHRISTOPHER, WILLIAM. b. 1924.
Slope. (1961.) Casein on composition board. 47¾ x 41¾ (over-all). Gift of Alvin M. Greenstein. 61.47.

CHUN, SUNGWOO. b. 1935.
The Nature Mandala, Number 9. (1961.) Oil on canvas. 63 x 45. Gift of John S. Bolles, A.I.A. 62.43.

CICERO, CARMEN. b. 1926.
Leonardo. 1960. Oil on canvas. 64 x 80. Gift under the Ford Foundation Purchase Program. 62.3.

CLOAR, CARROLL. b. 1913.
Cat Sanctuary. (1961.) Tempera on composition board. 23 x 32. Gift of Mr. and Mrs. Roy R. Neuberger. 62.37.

CRAFT, DOUGLAS. b. 1924.
The Owl Speaks. 1961. Pencil, chalk and charcoal. 23¾ x 18½ (over-all). Purchase. 62.33.

CUSHING, LILY.
Haaki Women. 1961. Watercolor. 18¼ x 22½. Gift of Mrs. Bliss Parkinson. 62.1.

CUSUMANO, STEFANO. b. 1912.
Still Life. 1959. Pencil. 29¼ x 23¾. Gift of Mr. and Mrs. Charles Z. Mann. 62.38.

DAPHNIS, NASSOS. b. 1914.
17-61-MT. Acrylic on composition board. 1961. 70 x 48. Gift under the Ford Foundation Purchase Program. 62.4.

DIEBENKORN, RICHARD. b. 1922.
Girl Looking at the Landscape. 1957. Oil on canvas. 59 x 60¼. Gift of Mr. and Mrs. Alan H. Temple. 61.49.

DOVE, ARTHUR G. 1880-1946.
Abstraction, Number 2. (c.1911.) Charcoal. 20⅝ x 17½. Purchase. 61.50.

FOGEL, SEYMOUR. b. 1911.
The Form. 1962. Oil on composition board. 60 x 48. Purchase. 62.14.

GEORGE, THOMAS. b. 1918.
Number 10 — 1961. Oil on canvas. 70 x 61. Gift under the Ford Foundation Purchase Program. 62.5.

GIOBBI, EDWARD. b. 1926.
Untitled Still Life, Number 16. 1961. Oil on canvas. 75¾ x 60. Gift under the Ford Foundation Purchase Program. 62.6.

GOODMAN, SIDNEY. b. 1936.
Once Upon an Era. 1960. Ink on rice paper. 21¾ x 31¼ (over-all). Neysa McMein Purchase Award. 61.45.

GREENE, BALCOMB. b. 1904.
Boulevard St. Germain. (1961.) Oil on canvas. 47½ x 59¾. Gift under the Ford Foundation Purchase Program. 62.7.

GREENE, GERTRUDE. 1911-1956.
Space Construction, 1942. Painted composition board and wood. 36 x 23⅞. Gift of Balcomb Greene. 62.16.

HADZI, DIMITRI. b. 1921.
Thermopylae, II. (1961.) Bronze. 55½ long. Purchase. 62.19.

HARWOOD, JANET. b. 1934.
The Rising World of Waters Dark and Deep. 1960-61. Pen and ink. 22½ x 33. Neysa McMein Purchase Award. 62.23.

HELLIKER, JOHN. b. 1909.
Rocks and Trees, Maine. (1961.) Oil on canvas. 50 x 40. Gift under the Ford Foundation Purchase Program. 62.8.

KALLEM, HERBERT. b. 1909.
Constellation, I. 1961. Welded iron. 35¼ high. Gift of Mr. and Mrs. Ben Mildwoff. 62.22.

KOERNER, HENRY. b. 1915.
Parade. (1958.) Oil on canvas. 38 x 42. Gift of Lincoln Kirstein. 62.25.

LIPTON, SEYMOUR. b. 1903.
Study for "Sorcerer." 1957. Charcoal. 11 x 8½. Gift of the Terese and Alvin S. Lane Foundation, Inc. 62.28.

LUND, DAVID. b. 1925.
Monteluco. 1961. Oil on canvas. 56 x 76. Gift under the Ford Foundation Purchase Program. 62.9.

MAYHEW, RICHARD. b. 1924.
Morning Bush. 1960. Oil on canvas. 39¾ x 49¾. Gift under the Ford Foundation Purchase Program. 62.10.

MIDDLETON, SAM. b. 1927.
Out Chorus. 1960. Collage on composition board. 29½ x 35¼. Gift under the Ford Foundation Purchase Program. 62.11.

MURCH, WALTER. b. 1907.
Moon Rock. (1961.) Oil on canvas. 21¾ x 32. Gift under the Ford Foundation Purchase Program. 62.12.

OKAMURA, ARTHUR. b. 1932.
Fog in the Valley. 1961. Oil on canvas. 49 x 37. Gift of Walter Beardsley. 61.44.

OKIMOTO, JERRY. b. 1924.
Metamorphosis, Number 3. (1961.) Oil on canvas. 42 x 48. Neysa McMein Purchase Award. 62.17.

PEREIRA, I. RICE. b. 1907.
Heart of Light. (1954.) Oil on canvas. 49¾ x 29¾. Gift of Miss Sylvia Carewe. 61.13.

REDER, BERNARD. b. 1897.
Harp Player, II. (1960.) Bronze. 84 high. Purchase. 62.31.

Stilt Walkers Over Piazza. 1956. Ink, pen and brush. 28 x 40. Gift of the artist. 61.57.

SIEGRIEST, LENDY. b. 1925.
To Reno. (1960.) Oil on canvas. 55 x 50. Gift of John S. Bolles, A.I.A. 62.42.

SMITH, DAVID. b. 1906.
Untitled, I. 1961. India ink, egg yolk and watercolor. 26 x 41. Gift of Rebecca Smith. 62.20.

Untitled, II. 1961. India ink, egg yolk and watercolor. 25½ x 39¾. Gift of Candida Smith. 62.21.

SOFFER, SASSON. b. 1925.
The First Moment. 1961. Encaustic on composition board. 48 x 96. Gift under the Ford Foundation Purchase Program. 62.13.

SOLOMON, HYDE. b. 1911.
Terminus. 1960. Oil on canvas. 60 x 50. Gift under the Ford Foundation Purchase Program. 62.14.

SOLOMON, SYD. b. 1917.
Lake Rise. 1961. Oil on canvas. 51¼ x 48¾. Anonymous gift. 62.24.

STELLA, JOSEPH. 1877-1946.
Collage, Number 21. c.1920? 10½ x 7½. Purchase. 61.42.

SWINDEN, ALBERT. 1899-1961.
Study. 1945. Gouache. 15 x 12¼. Gift of the American Abstract Artists. 62.45.

TCHELITCHEW, PAVEL. 1898-1957.
Anatomical Painting. Oil on canvas. 56 x 46. Gift of Lincoln Kirstein. 62.26.

VASILIEFF, NICHOLAS. b. 1892.
Still Life with Mushrooms. (1960.) Oil on canvas. 30 x 40. Gift of Mrs. Ansley W. Sawyer. 61.59.

VASS, GENE. b. 1922.
Michigan and Eagle. 1961. Oil on canvas. 88 x 76. Gift of Mrs. Milton Weill. 62.29.

VON WIEGAND, CHARMION. b. 1899.
Triptych, Number 700. (1961.) Oil on canvas. Three panels each 42½ x 18. Gift of Alvin M. Greenstein. 62.39.

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ALEXANDER CALDER, RICHARD LIPPOLD, LOUISE NEVELSON AND DAVID SMITH, whose statements appear in Mr. Lipman's article, are too well known as contemporary American sculptors to require introduction here. But the Museum wishes to express its gratitude to all of them for their kindness in contributing to the present issue. None of their statements has appeared in print before.

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